

# KDViatiOnS

FALL  
2012



FREE!  
TAKE ONE!



MFOOTE 2012





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# A Statement brought to you by *The General Manager*

Every year, fall means the same thing: New weather, new friends, and rad new music on KDVS. But this fall is shaping up to be one of the most exciting ones yet. Our volunteer staff has been busy organizing some wild events left and right.

Be sure to tune in November 9th-11th when legendary KZAP DJs will be returning to the airwaves for the first time in decades. Also, rumor has it that a certain long-time project of KDVS' is finally approaching completion. It's still a little too soon to call, but it rhymes with "pew power". Keep your ears peeled for updates!

As always, KDVS is looking to expand its community. If you're interested in becoming a KDVS DJ, please attend one of our upcoming New Volunteer Meetings on October 9th/10th. Don't forget, everyone is welcome to become a KDVS DJ!

So please, enjoy the perfect fall weather and liberate yourself from the constraints of corporate radio by enjoying freeform radio at it's finest. KDVS is always waiting for you at 90.3fm and [kdvs.org](http://kdvs.org).

Keepin' it Freeform,

*Renner Burkle*  
KDVS 90.3fm  
[gm@kdvs.org](mailto:gm@kdvs.org)

KDViationS editor, director, boss:  
Lien Do & Rebecca Sicile-Kira

## **WE THANK:**

*Joyce Lue, Luis Aspeitia,  
Kayla Castanon and Natalie Roman.*



General Manager	Renner Burkle
Sports Director	Greg Cotta
Publicity Directors	Rebecca Sicile-Kira & Lien Do
Music Directors	Sean Carson, Natalie Roman, Jevin Almazan
News Director	Mary Champeny & Catherine Hawe
Public Affairs	Justyn Groove
Business Manager	Cameron Cairns & Bernard Benson
Studio Tech	Fennis Wulf
Asst. Studio Tech	Anthony Leedom
Events Coordinator	Roy Werner
Record Label	Arnold Ordanza & Kayla Castanon
Office Coordinator	Nicole Lesnett
Live in Studio A	Karen Carchidi
Program Directors	Michael Taber & Christine Hong
Underwriting Director	Ben Castle
Production Manager	Maxwell Sowell
Chief Engineer	Rich Luscher

[gm@kdvs.org](mailto:gm@kdvs.org)  
[kdvsports@kdvs.org](mailto:kdvsports@kdvs.org)  
[kdvspublicity@gmail.com](mailto:kdvspublicity@gmail.com)  
[musicdept@kdvs.org](mailto:musicdept@kdvs.org)  
[kdvsnews@gmail.com](mailto:kdvsnews@gmail.com)  
[publicaffairs@kdvs.org](mailto:publicaffairs@kdvs.org)  
[business@kdvs.org](mailto:business@kdvs.org)  
[engineering@kdvs.org](mailto:engineering@kdvs.org)  
[engineering@kdvs.org](mailto:engineering@kdvs.org)  
[events@kdvs.org](mailto:events@kdvs.org)  
[recordings@kdvs.org](mailto:recordings@kdvs.org)  
[kdvsoffice@kdvs.org](mailto:kdvsoffice@kdvs.org)  
[kcarchidi@hotmail.com](mailto:kcarchidi@hotmail.com)  
[programming@gmail.com](mailto:programming@gmail.com)  
[underwriting@kdvs.org](mailto:underwriting@kdvs.org)  
[psa@kdvs.org](mailto:psa@kdvs.org)  
[engineering@kdvs.org](mailto:engineering@kdvs.org)

Lobby: 752-0725  
 Requests: 752-2777  
 Engineering: 752-9904  
 Business: 752-2775  
 GM: 752-9902  
 Publicity: 752-4948  
 Music Desk: 752-9903

For General inquiry:  
 (530)752-0728

Business hours:  
 9:00am - 5:00pm

**KDVS 90.3fm**  
 14 Lower Freeborn Hall  
 UC Davis, Davis, CA  
 95616



# CONGRATULATIONS

## KDVS CORE STAFF CLASS of 2012-2013

The start of a new school year also means the start of a new staff here at KDVS. These folks are responsible for the many different departments at KDVS, and help make our radio station as great and unique as it is. Join us as we congratulate the incoming core staff members, and be sure to say hello if you see any of them around town!



KDVS Core Staff and KDVS volunteers / friends / djs having a good time at slide hill park.

**HEY CORE STAFF!**  
**Who are you**  
**and what's your favorite karaoke song?!**



Michael Taber | Programming Director

**Karaoke:** Upside Down - A.Teens



Greg Cotta | Sports Director

Power - Kanye West



Rebecca Sicile-Kira | Publicity Director  
Say My Name - Destiny's Child



Lien Bao Do | Publicity Director  
Blah Blah - Lady Sovereign



Nicole Lesnett | Office Coordinator  
Spice Up Your Life - Spice Girls





Justyn Groove | Public Affairs  
Let's Have a Kiki - Scissor Sisters



Christine Hong | Programming Director  
Upside Down - A.Teens



Kaynold Ordanzanon | Record Label  
I Want it That Way - Backstreet Boys



Jevin Almazan | Librarian  
Kiss From A Rose - Seal



Sean Carson | Music Director  
Sweet Caroline - Neil Diamond



Natalie Roman | Music Director  
Our Lips Are Sealed - GoGos



Cameron Cairns | Business Manager  
Ding Dong Song - Gunther



Mary Champeny | News Director  
American Pie - Don Mclean



Max Sowell | Productions Manager  
WTF! - DA Bop



Renner Burkle | General Manager  
Anything from Tullycraft



Ben Castle | Publicity Director  
Tiptoe Through The Tulips - Tiny Tim



Anthony Leedom | Asst. Studio Tech  
Ignition - R.Kelly

# ARISTOCRATIC BULLSHIT

Perfect,  
The idea of a reject  
Incorporate the face that  
Sets the pace  
Of abnormality

Cuz that's my reality

Don't you see?  
We ain't free, we dance the  
Tango of persecution  
Through electrocution  
That forces us to put on

That face  
Straight laced in a straight  
jacket  
A packet full of crazy  
Nah your just lazy

You say this shit?  
You out of it?  
Your reality needs a dose  
Of actuality to make it real  
Cuz you just steal  
And when you don't feel wrong  
You criticize my song?

I don't have words to describe  
the feelings I have  
For your hypocrisy, your aristo-  
cratic patriarchal bullshit  
That makes me sick

So I say to you  
Have some sympathy, but  
spare me your pithy remarks  
and

Feel what is real  
Because we are in this shit  
together  
Like birds of a feather  
And the truth ain't better.

Testosterone and Es-  
trogen  
Far greater than the rest of them?  
Stop with you pathologizing  
biologizing  
I am human with emotions that  
Can't be attributed to hormones  
And soft bones

Let me be  
Let me see  
Myself for who I am  
Not what my sex says

My mind is unique  
You call me a freak

Don't be scared if the truth is what you seek  
Cuz I am not alone, we are here free from your  
constraints  
Of biology, transcending the restraints of pathology

I am not normal because....

Well fuck it. Normal's just a setting on  
Dishwashers and washing machines  
And I ain't no machine and my mind  
Will not be defined by what

Genitalia and regalia adorn this  
Sac of flesh and bones  
And hormones

You see, it all comes down to  
hormones

**T.E.A. HORMONES**

# By Justyn Groove





Welcome to the macabre world spun by Ophelia Necro. She hosts The Suicide Watch every Monday morning at midnight. It's a unique, creepy radio show with classic "dead-time" stories and dark songs about love and death. We feel lucky to have her here at KDVS after her move from KFJC in the bay area, where she hosted the show for over a decade.

**A.H:** Why is your show called "The Suicide Watch?"

**O.N:** The name of the show came about because Ophelia is one of the more well known of literature's suicidal characters and this coincides with the theme of the show, I play a lot of dark stuff from various genres often songs about suicide, murder and love gone wrong. I try to do this with a dark sense of humor and a bit of theatrics, it's a schtick (an adopted persona, usually for comedy performances), my goal is to entertain the radio audience not to glorify the evil that some of us humans commit.

**A.H:** What is the origin of the "Deadtime Story"?

**O.N:** Originally the "Deadtime Story" was a segment of my show beginning at midnight and usually involved Edgar Allen Poe or some similar twisted

tale of the supernatural. Later the segment evolved to an old time radio show. My favorite ones are "Lights Out", "The Zero Hour" and "Escape". I remember listening to old time radio shows when I was very young and I always found them riveting.

**A.H:** Tell me about "The Official Warning"

**O.N:** "The Official Warning" has been used as the show's intro for some time. It's an excerpt from a Herschell Gordon Lewis film called Blood Feast. The movie is really bad but the official warning is a good fit for the intro to The Suicide Watch.

**A.H.:** What made you decide to become a radio DJ?

**O.N:** My Dad worked in radio in the 1950s at the San Jose State radio station. I grew up with radio and music around me from day one and listened to

bay area stations like KOME, KSJO and KFJC in the 1980s. In 2000, I found myself living across the street from KFJC in Los Altos Hills. I turned on the radio and they were having a fundraiser and I decided to volunteer. The rest is history.

**A.H: Have you always had an interest in death?**

**O.N:** I like to think of it as morbid fascination and the answer is YES. I have a photo my mother took of me at age 3 in a cemetery but I am not really sure when the fascination began.

**A.H: I know you like to visit cemeteries. Which one is your favorite? Is there a special one you'd like to visit one day?**

**O.N:** My absolute favorite cemetery is in the victorian village of Ferndale, California in Humboldt County. The cemetery was featured in the original Salem's Lot movie and the film Outbreak. It is a beautiful cemetery. I have about 30 relatives buried in Greenwood Cemetery in Newton, Kansas, I would also love to visit Poe's grave in Baltimore or of course the Pere Lachaise cemetery in France and I hate to admit that I still have not visited the Old City Cemetery in Sacramento . So many cemeteries, so little time... (sigh).

**A.H: You have a background in theater. Has that helped you with your radio show?**

**O.N:** I like to think so! I was a theatre major at HSU but my emphasis was in make-up for stage and screen. I was not an actor. According to my mother, I have always been a bit dramatic.

**A.H: Who is your favorite artist or band?**

**O.N:** I would have to say The Phantom Limbs are/ were my favorite band of all time. They were a synth punk band out of Oakland, Ca. that were around

from 1999-2005. Their shows were always really entertaining and I love their music. Some of my more current favorites are The Royal Baths and Alvarius B.

**A.H: What influences you?**

**O.N:** If you were asking who my influences are, I would say Vampiria, Morticia Addams, Lilian Munster and yes even Elvira. I guess my greatest influences

are Halloween and the night.

**A.H: How do you discover music?**

**O.N:** Listening to non-commercial radio stations like KDVS, WFMU and KFJC.

**A.H: I heard you are going to be on the TV show "Oddities". How did that come about?**

**O.N:** Oh! That's supposed to be a secret. The creators of the show found an item I had listed for sale online. The item is a vintage dental model from the early 1960s. It will be featured on the next season of the New York version of the show. If all goes well, I will be making an appearance on the SF version.

**A.H: Some people may not understand your interest in the macabre. Do you have any words of wisdom that may enlighten us?**

**O.N:** I believe that to truly embrace life we must also embrace death. The two are inseparably intertwined. "Una vida con miedo es como la vida medias." / "A life lived in fear is a life half-lived." I believe we should respect death and not be afraid of it. To live in fear of something is to enslave ourselves to it.

For more information on Ophelia Necro go to  
[Ophelianecro.com](http://Ophelianecro.com)



# KDVS Celebrates Free Form Radio with FORMER KZAP STAFF

**KDVS** is joining forces with former staffers of **KZAP** to celebrate “free-form” radio, in which radio hosts, or disc jockeys, play the music of their choice without management restrictions or commercial considerations.

KZAP was the pioneering Sacramento FM station that, along with a handful of innovative alternative radio stations across the country, transformed music radio in the late 1960s and 1970s. It was truly a radio revolution.

Prior to that, popular

music on radio was “Top 40” AM radio. It played a narrow, repetitive music selection of the top 40 hit songs and a few oldies. If it was not a hit single, you did not hear it on the radio – until the advent of progressive free-form radio in the late 1960s.

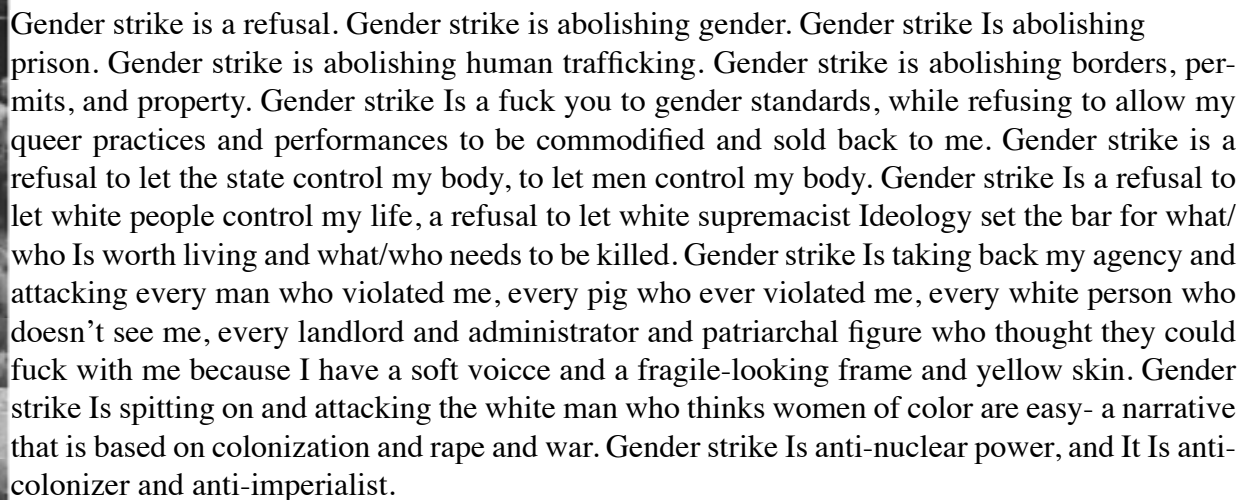
With new-found freedom, disc jockeys began playing album cuts of rock bands such as the Grateful Dead, Jefferson Airplane, the Doors, Jimi Hendrix, and occasionally some blues, folk and jazz. It was the birth of free-form progressive radio.

Relive those formative years as former KZAP disc jockeys converge on KDVS for a special 48 hours of programming featuring the music and stories of what progressive FM radio was like in the early days. The fun begins 6:00 a.m., Thursday, November 8, 2012, and ends 6:00 a.m. Saturday, November 10, on KDVS at 90.3 FM and streaming on the Internet at [KDVS.org](http://KDVS.org). Be there or be square.

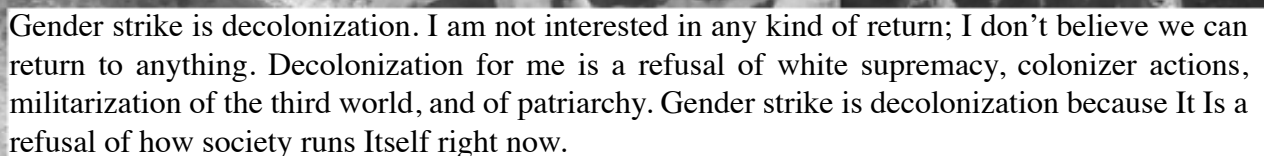


abolishing gender and this is not the end

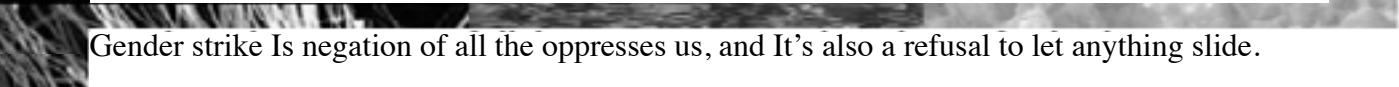
Gender strike is the refusal of both dominant narratives of the body like mine, one I learned from men: that i am more attractive to the heterosexual cismale gaze because I possess the Just-exotic-enough qualities of the submissive and rapeable oriental and that they can relate to me or something because I speake English; and the other I learned from the Non-Profit Industrial Complex/University: that I just am struggling to validate and affirm my identity, and I need little else than affirmation from my identities.



Gender strike is a refusal. Gender strike is abolishing gender. Gender strike Is abolishing prison. Gender strike is abolishing human trafficking. Gender strike is abolishing borders, permits, and property. Gender strike Is a fuck you to gender standards, while refusing to allow my queer practices and performances to be commodified and sold back to me. Gender strike is a refusal to let the state control my body, to let men control my body. Gender strike Is a refusal to let white people control my life, a refusal to let white supremacist Ideology set the bar for what/who Is worth living and what/who needs to be killed. Gender strike Is taking back my agency and attacking every man who violated me, every pig who ever violated me, every white person who doesn't see me, every landlord and administrator and patriarchal figure who thought they could fuck with me because I have a soft voice and a fragile-looking frame and yellow skin. Gender strike Is spitting on and attacking the white man who thinks women of color are easy- a narrative that is based on colonization and rape and war. Gender strike Is anti-nuclear power, and It Is anti-colonizer and anti-imperialist.



Gender strike is decolonization. I am not interested in any kind of return; I don't believe we can return to anything. Decolonization for me is a refusal of white supremacy, colonizer actions, militarization of the third world, and of patriarchy. Gender strike is decolonization because It Is a refusal of how society runs Itself right now.



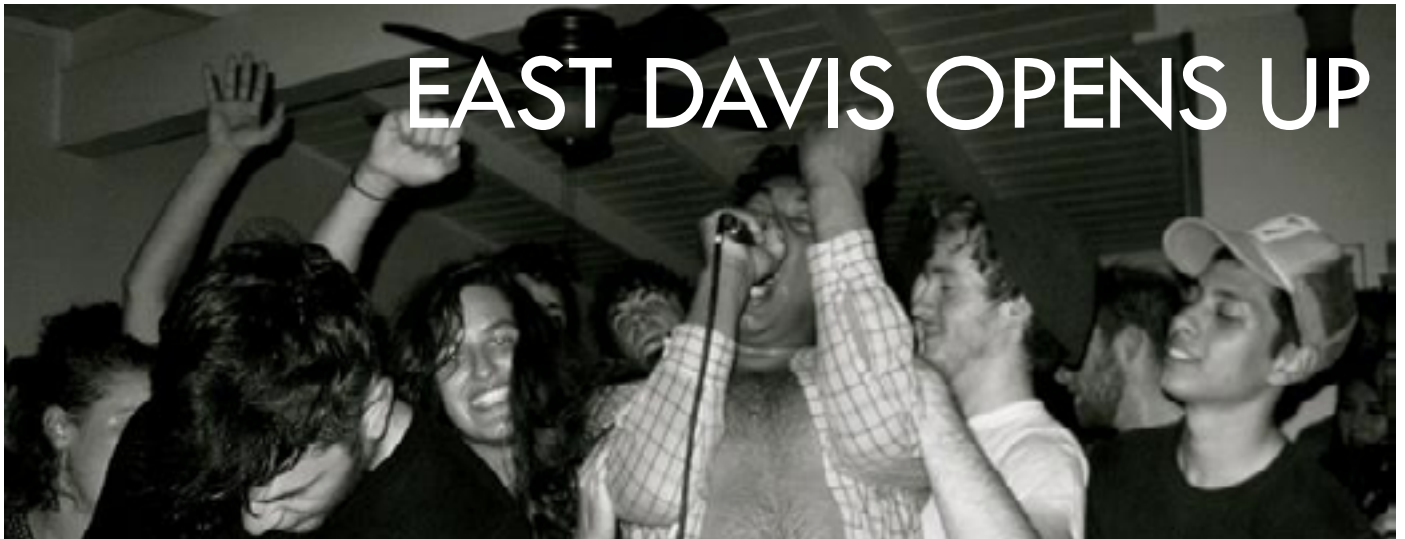
Gender strike Is negation of all the oppresses us, and It's also a refusal to let anything slide.



no apologies

bunny d





# EAST DAVIS OPENS UP

House shows have always been a special part of the Davis music scene, allowing music lovers to see bands perform in intimate settings such as basements, backyards and living rooms. Unfortunately it seems that there are always a need for more venues. Luckily two houses have recently opened up in East Davis that plan on booking and hosting house shows. Both houses debuted in early September and set the

Photos by Kayla Castanon

## BABEYLON:

This babe pad is located on M Street a mere few houses down from the Robot Rocket Residence, and is home to 3 core staff members of KDVS and 2 of their dear friends. Babeylon hosted their first show on Friday September 7th with Lotion, G.Green, and Twin Steps, which was even featured in the UC Davis newspaper The Aggie. Due to their location, Babeylon house shows will start relatively early and end precisely at 11pm. The residents plan on hosting shows less frequently than other active houses, but hope to book strong lineups that draw a generously sized crowd.



## UNNAMED:

This new show house is a KDVS powerhouse made up of 5 roommates all affiliated with KDVS. They debuted their house on Thursday September 13th with Healing Potpourri, Bamu Express, and Mac Demarco. They have already had multiple shows and events since then, and have many others booked. This house plans to be much more active than Babeylon, and will no doubt host many unforgettable shows. Although the house is unnamed, there have been many names thrown around and suggested.

Interested in hosting house shows? Contact us at [kdvspublicity@gmail.com](mailto:kdvspublicity@gmail.com) to

Today we're talking with Zoe Keating. She's a touring avant-garde cellist, from here in California. Let's see, you've played with Rasputina, and I seem to recall you were in a dance show in San Francisco this past spring?

Heh, there's a lot to it. I'm not sure which part you're most interested in. I started playing the cello when I was eight, and then I didn't pursue classical music as a career. I went into working in software and that stuff in my twenties in SF. I still obviously played cello all the way through, with lots of different bands. I played classical music and all kinds of different things, but, I did it in the evenings.

Then I turned it around, I started doing more music and did tech as kind of a contract thing. By 2005 I was a full time musician, and I released the first recording of my music in early 2005. It's slow going, I spread my music by word of mouth, so it's slow and steady.

**You published a spreadsheet a while back. It showed that in a six month period you made this much money from online sales of your music, and this is where it came from. It engendered a good bit of a discussion that's still ongoing.**

**Then the Atlantic Monthly took it and made a pie chart and said here's the numbers and what they look like. It was sort of eye opening to some of us to have someone say, I 'm an artist, and this is what the business of it is. Sometimes people think it's impolite to talk about money and income, but so many people are hoping to become professional performing artists. That seems like something they would want to know.**

Basically, there's been a lot of press in the music industry and about the music industry and the talk is all about how the artists are going to be making money, what with streaming and a bunch of



## Zoe Keating

Interviewed by Ed Martin

Transcribed by Jessica Abell

things. I wasn't seeing any perspectives from independent artists actually laying out how they work. People are discussing how the industry is really changing, and it felt to me that you can't really have a valid discussion unless we know the state of our musicians and where they're really at as far as making a living.

So I thought I'd post my recorded music income for six months. I'd hoped that other artists would do the same, but to date almost nobody's done it. But I got a lot of comments from that, and people read a lot of things into it. The majority of the comments were the people that were surprised that I actually could make a living selling music, that was sort of novel concept for a lot of people.

**It's so funny they think you do this for nothing and just for the love of it. However, the reproduction of daily life, making a living, is an imperative we all face.**

The main thing is that there's an overwhelming message coming out of a lot of press, and that is artists should stop relying on the sale of recorded music. Instead they should make their money from touring and from selling merchandise. They said music is not worth anything anymore, streaming music is free and le-

free and legal, and there's been online sharing for a decade. So as a result you should make your money somewhere else, whether it's licensing, merchandising or touring, when actually the sale of music for me has for several years provided more than half of my income. And I know that true for other artists that I know too.

I was just pointing out that, if I was going to take away the recorded music sales, I'd better do some more on the other end. But it's hard for me to tour again because I have a young child. I just thought that people should see... I know that everyone's saying that people don't make money from music, but people do. I thought I'd put that out there.

**It's so crazy. We see so much uninformed opinionating about the music business, written by people who obviously don't know anything about it. I puzzle about it too, because we're at a radio station where people send us promotional materials.**

**We get tons of recorded music, even though we only deal in physical items, we aren't really set up to add and track digital downloads, and all of us buy music too. We may buy it at**



**shows, but we also go to record stores and we go to other places, like KDVS record swaps, and we buy recorded music on the open market. When people say, "Oh, people don't value it enough to invest in it.", then these people aren't music fans. They're Philistines, if that's not too strong a thing to say. It just puzzles me that people say, "If you can get it for free, then it's all a thing without value."**

Again, I think it's a view of the next generation where they grew up not paying for music. So they kind of wonder why they should pay for it if they've never had to pay for it. That's what's generating all the press.

**There was a controversy about an employee of a public radio network who said, "I have 11,000 songs and I only bought five." or something.**

She's sort of a representative of a lot of people of her generation. So now the question is, if the generation that's growing up now has never paid for music, what does that mean for the careers of musicians going forward?

Anyways, my point was that everything's working just fine for me. My world is not collapsing, rather things are gradually getting better. I don't see anything as a problem.

**And I don't know, how many digital download services are there these days that an artist can post stuff to?**

There's a lot. I mean, there'll still be players, like iTunes and Walmart digital music. They sell 70% of all digital downloads, so obviously iTunes is the most important for any artist. You need to be there, because a lot of people will only use that. But each little subgroup of culture has a place they like to buy things and that's where they go, so I just try to make sure that I am everywhere possible since, you're not gonna find me in a store because I don't have

of physical distributions. So I have Amazon Mp3, which after iTunes is the next largest music seller, and then there are a lot of smaller ones, there is kind of an infinite number of small ones.

Then the next thing is streaming services, where really there are people who are reachable only there. They will never go to iTunes, they're only going to listen to me on the streams. That includes Spotify or Ardio, there are just so many of them. Spotify is the biggest one right now, they get the most press, but they haven't been around that long. So that's my distribu-



tion strategy, if someone hears about me and they want to go find it, they'll find me in the "store" of their choice.

**Now the other thing we talked about is, unlike labels, all of this digital distribution is to just put it on the subscription service and it sells and you get paid. There are no agreements about that, that really it's just an open market transaction.**

There's no agreement system, there's just the online music stores.

**And so nobody's really exclusive, so**

**you're still selling direct to your buyers.**

There's nothing curated, there's nothing exclusive about it. The only paperwork is about that you accept whatever their terms are, and the terms are the same for nearly everybody. There are a few services that have different terms for labels than they have for individual artists, but for the most part, like, iTunes gives the same deal to everybody. They take 29%.

**So you get 70% of what's paid, 70 cents on the dollar for every song...**

My deal is better than your average independent artist, most artists go through an intermediary, so they might use a service in between, like for example, they might use a service like Kentercore? , Ebaby, and those services. You give your music to that entity, and that entity puts it in all the stores on your behalf. So that entity takes another cut, and that's how most people do it. I was an early adopter and so I had relationships with a lot of these vendors when they opened up, and so they put my music in right away. I have kind of individual agreements with them.

**Aha, and I guess for me the other thing with that lack of exclusivity is you can still, on your own site, Bandcamp page, etc, you can also sell direct to the consumer.**

The very best thing for any artist is if you go and buy it directly from them on their website. There's always going to be a certain number of people who do that. But again, there are huge chunks of the population that will never ever go to my website because they only go to Facebook. They might not even know I have a website because they only go to Facebook, so I have to sell on Facebook.

We don't have a monoculture anymore, it used to be you hear a record

is coming out and you go down to the store and buy it. Now we have so many subgroups and they have their own way of finding things, so you have to be where your subgroup is. Part of that for the artist, is to just do a bit of research and know where your audience is so you're not wasting your efforts, putting your music in a place where your audience isn't anyway.

For better or worse I did my whole career backwards. Most people, like you said, they do the music career in their twenties, and then they grow up and they go get a real job. I had the real job first, I made great money working in tech, and then I quit my really good stable job, that I probably could've still stayed at, and I went to go be a musician and I took the pay cut. So I did the stable job in my twenties and then in my thirties, you know, I launched my music career. Because of that, I've done things a little differently. I think as you get a little bit older you really want your life to be sustainable and A BORE. You're not going to be staying up all night drinking and that kind of thing, but being a musician is my life, and I want it to last, and I need to keep my health, so I don't overdo it, and I bring the family with me and try not to travel too much and we try to make it slower than the average artist.

We have a tour planned already to Australia, we went to Australia in June and it was great. I got the best press coverage that I've ever had in Australia, I just couldn't believe it. The audiences were really responsive and all of my shows were sold out, and for some reason, something really resonated with Australians.

So I'm going back in March to do an even bigger tour, and we're all gonna go as a family for that one. We have one other tour together which is in February where we're playing on a music cruise in the Bahamas, and the whole family is coming on that.

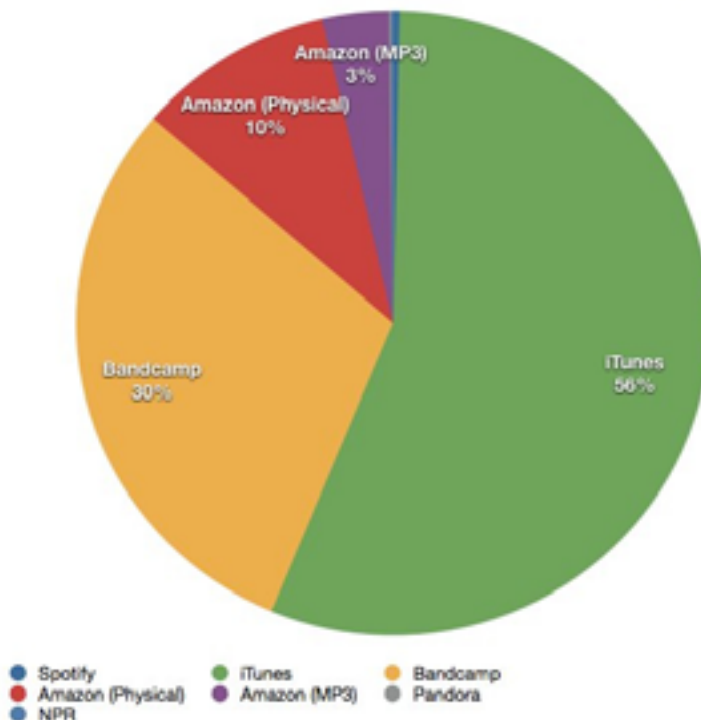
The Bahamas, excellent. Well, it's interesting with Australia because we get a lot of touring guitar bands that come to the U.S., and KDVS has relationships with a number of those. You know, to have Australian bands show up and play in Davis, a university town of 60,000 or so, is pretty fascinating. And then for another thing, on the Modern Composition side, we have a relationship with Hidden Shoal out in Perth, and they're putting out a lot of material that we enjoy, and it charts at the station, but when you say that somebody's in Perth, Australia, that's the Antipodes. That's the other end of the world.

Zoe, I appreciate you taking the time with us here.

Oh you're really welcome, thank you for calling. I have a lot of listeners in the Sacramento area so I think I'll be out there again pretty soon.

Yes, please come out our way again.

How Zoe Keating Turned Music into Money, October 2011 to February 2012



For More Information on Zoe Keating go to  
<http://www.zoekeating.com/epk/>

Pictures provided by:  
The Atlantic Monthly and Lane Hartwell







# The Bad Plus Review by Lien Do

The Bad Plus is a jazz trio that consists of Ethan Iverson (piano), Reid Anderson (bass), and David King (drums). Their style of music and performance can be attributed to a structured type of jazz that spills over to pop and indie culture as an unpretentious original feat. The virtuosity of these three players makes this trio an undeniable treat to the music community. Ethan Iverson glides across the piano with catchy melodic simplicity, which made the tunes irresistible. With this simplicity, Iverson expands a motive idea by overlapping individual lines that he would play at the same time. Iverson's ability to create original melodies while responding to the other players without overbearing riffs grants him the virtuosic title. Reid Anderson's bass provided to be the heavy backbone of the entire trio. His unforgettable themes created a piece that would be amazing even if played alone. The compositional growth of the tunes bridged out of the solo bass lines that provided colour and story to the pieces.

Lastly, David King stole the show with his fusion of rock, jazz, and experimental drumming. This style of drumming was one not seen before and can only be attributed to him. His ability to listen to the piano and bass allowed him to create melodic lines on the drums.

King also mixed in minimalism, which downgrades ego that is often attributed to drummers. This type of drumming allowed for all the players to cohere to one another.

The Bad Plus has successfully created a musical performance in which each member is an equal in the beauty of creating the music. The band's genius is derived in successfully joining the polar opposites of Jazz and Pop music together in all of its simplicity and complexity. The Bad Plus is a musical gem for the masses. Whether you are a top 40s lover to underground listener, their music is relatable to everyone. The Bad Plus put on an outstanding performance at their recent show at the Mondavi Center. They are a must see if you want to experience exploration of music and performance.



Special thanks to Amanda Caraway and the Mondavi Center for permission to photograph and review this performance. Photography by Joyce Lue.

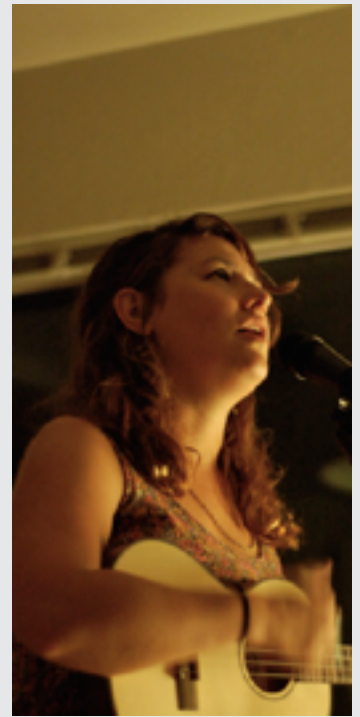


# SUMMER SHOWS

Photography by Kayla Castanon and Joyce Lue



**Clockwise  
from the top:  
Wimps, Madarin  
Dynasty,  
Ennui Trust,  
Alicia Murphy**

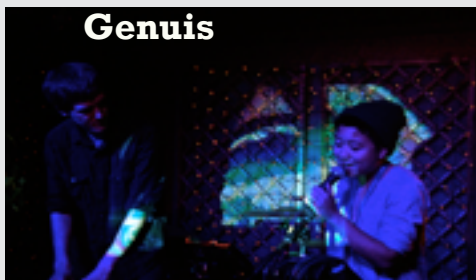


**Twin Steps**

**Mac Demarco**



**Genuis**





# SAM KEAN

## ON GENES

*Sam Kean's work has appeared in many of our favorite venues, including New Scientist, Slate, Mental Floss, the New York Times. Radio Parallax had previously talked to him about his fine book The Disappearing Spoon. Mr. Kean's latest endeavor is The Violinist's Thumb and Other Tales of Love, War and Genius As Written by Our Genetic Code, a tale wound around DNA, the molecule that tells every living cell what to do.*

**Sam, most people know that genes make life forms what they are, and that genes are coded in DNA, and that DNA is coiled in structures called chromosomes. Of course these are all very distinct terms, could you give us a little background to explain these differences?**

Yes, like you said these are all very distinct things. DNA is a substance, a chemical; it is something that will stick to your fingers. Genes have a physical basis, they are made of DNA, but genes are better thought of as abstract. Scientists, in fact, discovered genes before they knew that DNA had anything to do with heredity. You can work with genes without having any idea of how information gets passed from generation to generation. I like to think that genes are the story of the history of human life, and DNA is the language in which the story is written.

**Chromosomes is a word that throws people a lot too, can you outline what that word is?**

Chromosomes are discreet bundles of DNA, very long molecules. We are used to seeing them as these “paper

doll” pairs inside cells. They line up, and one gets pulled one way into a cell, and one gets pulled another way into another cell. But it is basically a long string of DNA. Chromosomes are what house genes - the physical means by which genes travel from parent to child.

**Your books have a lot of interesting biographies woven into them. In the first chapter you mention a few names key to genetics. Most have heard of Gregor Mendel, the once obscure monk who crossed peas to some good end, but the still obscure figure of Johanness Fredrick Miescher stuck me. Nobody has heard of him. What did he do?**

He discovered DNA! This was a substance that people didn't really know what it did. He was the first to look at DNA and find out what it was. He was investigating bandages of soldiers from a local hospital. An orderly would come by with pus soaked bandages. Miescher would take them, wash them to liberate white blood cells in the pus, and he would look for and isolate the DNA within them.

Miescher discovered this when he was pretty young, in his 20s, but didn't get a lot of credit because

no one knew what this substance did. They especially didn't think it carried hereditary information from parent to child. He actually died obscure and lonely. He was incredibly dedicated to his work, he was even late to his own wedding because he was working at the lab bench, his friends had to drag him away. But for all this dedication he put into his work, he never really got the credit he deserved, even today his name is still obscure.

**Well I'm glad you have helped to revive his name for the public. Scientists frequently divide into opposing camps, fight, then realize that they were both right. Early in your book you talk about one of the more celebrated versions of this, a battle a hundred years ago where scientists were divided into camps over whether Darwin or Mendel was right. Some brainy people working with fruit flies helped break the deadlock. Tell us about these “flyboys”.**

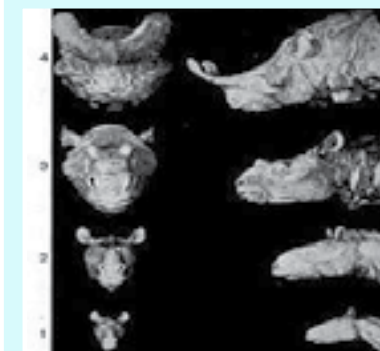
This was a time around 1900. There was a lot of conflict between biologists over Mendel and Darwin. A lot of biologists disliked Darwin's theories; they just didn't think that they made sense. Specifically, Darwin



emphasized that species evolved very slowly, but most biologists thought that evolution happened much more quickly. They were looking for jumps in species. They all believed in evolution, but they didn't think that Darwin's mechanism - natural selection - made much sense. They looked for an alternative, and found one in Gregor Mendel.

These scientists just sort of left Darwin's name be lost to history. They didn't think that he was a good biologist. This became known as the Eclipse of Darwin. This eventually got resolved through the work of a New York scientist, Thomas Hunt Morgan and some brilliant assistants of his. Morgan was kind of an unlikely savior here, because he didn't believe that Darwin or Mendel was right. He thought they were both bunk. Morgan was kind of allergic to the big grand theories in biology, and Darwin and Mendel were the biggest theories in all of biology. Morgan didn't want these speculative theories in biology, so he set about breeding fruit flies in an attempt to disprove them both.

He ended up proving that Mendel and Darwin were both right, and won the Nobel Prize for proving the exact opposite of what he set out to do. Morgan deserves a lot of credit because he was open minded enough to realize he had been mistaken; an admirable quality in science. Additionally, many of the innovations he introduced in his fruit fly experiments form the basis of much of our genetic research today - including the use of fruit flies for genetics research!



**You note that modern genetics has uncovered some really weird facts about our genetic material. One that really amazes me is that the vast majority of the DNA in our chromosomes does not code for genes. It's there, we know it must be important, but we are still trying to figure out why we have so much of what has been termed "junk DNA"**

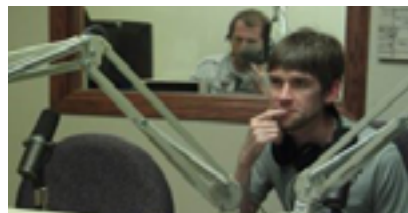
If you look at the part of our DNA that actually codes for proteins, the things that make us go, it only makes up about 2% of the total genome. The rest of it might have some sort of function, we definitely know some of it is regulatory DNA which turns genes on or off, but a lot of it remains a mystery. We don't know what it is doing there and whether we really need it or if we could get rid of it and be just fine.

One of my favorite facts from the book is that about 8% of our DNA is just old broken down virus DNA. It got inserted into us long ago by invading viruses, and we just never really cleaned it out and it has been sitting there for generation to generation. So by that measure we are actually 4 times more virus than we are human.

**As you note in the book, Darwin would be shocked to discover that we are not just descended from apes - but from viruses as well.**

We do have viruses in our past. Every time two people have a child they end up passing viral DNA to that child. In that sense the viruses did a very good job at "winning" the game of evolution - their genes are being passed on every time we pass on our genes.

**You have many surprising facts in your book. Despite a degree in**



**biology I was stunned to find out that back in 2006 a French virologist went into our DNA, a la Jurassic Park, found a virus that had buried itself and clipped it back out and was able to re-create that virus!**

Yes, basically what he did was look for broken down viruses in our DNA. They had had mutations which rendered them useless, and basically had broken down. But when you find many copies of this same virus DNA, each one with a different broken part, you can piece them back together. It would be like finding a couple of broken cars and pulling the axle from one, the carburetor from another and basically put them back together into one working car.

As you said, he actually resurrected this virus, which humans hadn't been exposed to for possibly millions of years. The scientist said that it was a relatively benign virus, thank goodness, but it is still scary to think about that not only do we have this virus DNA inside of us, but that with modern science we can bring it back.

**While most of our DNA resides in the cell nucleus, scientists have discovered that there was unique DNA in the mitochondria, the powerhouses of our cells. Back in the 60s a scientist named Lynn Margulis took a look at that and came up with a revolutionary explanation. Can you talk a little about that?**

Margulis suspected that mitochondria, because they have their own DNA, might have once been independent organisms. Her idea was that one day way back when there were only bacteria on the planet, there was maybe a very large bacteria that tried to engulf and eat a smaller one or maybe a small bacteria tried to invade a larger one.



a small bacteria tried to invade a larger one. However it happened, the smaller bacteria ended up inside the larger one and there was a sort of stalemate. They just could not eat one another, so they just ended up coexisting. It might have been uneasy at first, but over time they learned to work together. The smaller one could provide power for the cell while the larger one could provide protection and engulfed food.

They ended up dividing the labor between them in an Adam Smith-ish style, where the division of labor made each one better at its specific job. Margulis believed that over a long period time this turned into the mitochondria we have today. It was a revolutionary theory, and she turned out to be right. But when she tried to propose this theory, she ran into a lot of opposition. Scientists really hated this theory and gave her a hard time for it. You know this is not uncommon, it happens all the time in science and different people react to it in different ways. Some people shrink and never go back to it. Margulis wasn't like that, she was really a fighter and she came out swinging and proved herself correct.

Now this is considered a really fundamental step in the evolution of simple bacteria to more complicated bacteria and eventually multicellular organisms. It was a really important step she figured out.

**Margulis has another idea I'd like to talk about. She believes that genes may leap species to species and that they have a lot more to do**

**with evolution than we previously thought. Most people still don't believe that this is the case. But as we go along we see now that genes do jump between species. What do you think the odds are that she will be proven right in the long run about jumping genes aiding evolution?**

That is quite the controversial question. It goes back to what we were talking about earlier with the eclipse of Darwinism. It was the idea that some people, like Darwin, believed evolution happened slowly. Some think that evolution happened in jumps. Margulis believe in jumps, that species could sometimes exchange DNA. She saw DNA as free- flowing and horizontal, rather than the vertical way we think about it as from parent to child.

She has been proven right in some situations. In humans for example, one important part of the placenta (the part that helps it fuse to the uterine wall) needs a gene that comes from a virus. Viruses are very good at fusing to cell walls, and we kind of stole this gene from viruses.

In this case, Margulis was right - genes can flow sideways between species. It remains to be seen however, if these gene transfers can bring about the large scale changes that Margulis predicted. She was talking about brand new species arriving in single generation. She was really into the idea of big jumps. It's still a controversial idea, a little bit on the fringe. It's an exciting one though. It could help explain the incredible diversity of life we see today and in the fossil record.

**Speaking of both big jumps and "the fringe", you have a chapter in your book talking about one of the more hair raising experiments I've ever heard about: a Russian effort some time back trying to breed humans and chimps. Can you talk a bit about this wacky episode?**

This was a biologist named Iwonov in Russia - then the Soviet Union. Ivanov was a specialist in artificial insemination, he worked with horses. But when the USSR came around, he decided to indulge in an old interest of his - whether humans and chimps (or orangutans) could interbreed. Whether there could be a human<sup>dog</sup> chimp child or not. He got funding from the Soviet government for these experiments. In fact Joseph Stalin personally approved the funding for them.

Ivanov ended up in Africa trying to artificially inseminate chimpanzees with human sperm, to make hybrids. This didn't really work, but when he came back to the Soviet Union, he decided to try and reverse the process by trying to inseminate a human being with orangutan sperm. This is something that sounds horrific, it's hard to imagine these experiments going on, but they were in the Soviet Union.

It really brought up some good scientific questions though, such as why didn't this work and how closely related are humans and chimps anyway. As hair raising as this is, there was a lot of good science involved.

**Who is the violinist in the title, and what is so important about his thumb?**

The violinist is Niccolo Paganini. He is generally considered the greatest violinist who ever lived. He was touring through Europe in the early 1800s playing for kings, emperors, popes. They struck coins with his likeness and he had to fight off rumors that he had sold his soul to the devil for his talent, that is how good he actually was.

One of the reasons he was so good was that he had these freakishly flexible fingers, he could stretch them and twist them into all sorts of knots. He could just do things with his hands that other violinist just could not. It is almost certain that Paganini had a



genetic disorder, a disorder of the joints. It is what made his fingers so amazingly flexible and contributed to his talent.

I like this story for several reasons. One, it shows how genes can act with environmental factors to make people who they are. Paganini, in addition to his hands, was very passionate about his music and was very very dedicated. It wasn't just his genes that made him, but they were a part of it. It was kind of a perfect storm of someone with a genetic endowment getting these personal strengths as well. The other reason I like the story is that even though his genes were part of what made him such a great violinist, they were also responsible for his health problems in later years.

By the end of his life he was so worn down and sickly that he couldn't perform in public anymore. In a way he was in a pact with his DNA and benefited in one way, but not in another. It touches on a lot of themes and that's why I choose it for the title.

**This theme about genes not being the person surfaces again when we talk about genetic testing or human cloning. People fear if we got ahold of Hitler's DNA we could make another Hitler. Well, we may get Hitler's genes, but it wouldn't be Hitler. Experiences go into the making of who we are.**

Yeah, that is one of the things I wanted to emphasize in the book. We keep hearing now a days about certain genes are influencing personality traits. But we are really finding that it is only an influence. Genes can only do so much. They really only deal in probabilities and not certainties. As you said, it is your experiences combined with your genes who make you who you are.

As far as cloning, if we were to clone someone we wouldn't get the exact same person. We would get someone who was raised in a different

time, with different memories and different experiences. They might look eerily similar, but they would be very different, more different than even identical twins because they grew up in different times. Genes aren't you destiny.

Once we understand that about cloning, I'm not sure that there would be much demand for cloning. Cloning is very hard with humans for some technical reasons, but even if we get past those hurdles, if you can't resurrect somebody or recreate their personality, there really isn't a point to cloning because you are just going to make a new person. You might as well do it the old fashioned way, if you are going to make another person. It's much more fun that way.

**We have to mention one more name. One people should recall from high school biology: Jean Baptiste Lamarck. When they were trying to figure out how evolution worked, Lamarck suggested that animals acquire characteristics and pass them along. This idea was kinda wiped out by Darwin, but as we proceed into the 21st century, we are seeing that Lamarck might not have been 100% wrong. Thanks to the new science of epigenetics we can see that, some acquired traits are passed on.**

Lamarck's basic idea was that what you do during your lifetime will be passed on to your children. His famous examples were giraffes. The giraffes want to reach the leaves at the tops of trees, so they stretch their necks really hard, and their necks might grow by a millimeter each day. Then the next generation of giraffes would get the longer necks that their parents had acquired during their life. He thought this true of humans too. He thought that blacksmiths, for example, would grow large muscles from their work and pass them on to their children.

With the advent of Darwin and Mendel, this idea was discredited

because we started to look at inborn traits, genes, as what pass traits on to new generations. But things are kind of coming back around to Lamarck. We see that in certain circumstances, things you experienced or things you ate... famines or PTSD for example... can actually alter your genes in the sense that they can turn genes on or off. They don't actually change your DNA, but they change the way your DNA works.

In some circumstances, that can be passed from a parent to a child, these on or off genes. This is reminiscent of Lamarck. Maybe in the future, while not as celebrated as Darwin or Mendel, Lamarck will be rehabilitated, and no longer viewed as the villain of science history.

**The book, is The Violinists Thumb and Other Lost Tales of Love, War and Genius as Written By Our Genetic Code. Sam Kean, thank you very much for speaking with us, this has been a lot of fun.**

Thank you.

*For more information  
on Sam Kean go to  
[Samkean.com](http://Samkean.com)*

*Pictures provided by:*

- 1. NYtimes*
- 2. Wikipedia*
- 3. Conrad Erb*

*To contact/learn more  
about Radio Parallax  
with Doug Desalles listen  
into KDVS 90.3fm 5:00-  
6:00 pm on Thursdays or  
stream online at [Kdvs.org](http://Kdvs.org)*

## Sunday

12:00am-2:00am

**Punk Roge & M. Riots**

*Neonate (Fighting for a Future)*

Chaotically good music mixed with political, social and local punk talk as well as show listings and events you don't want to miss.

*Punk, Street Punk, Hardcore, International Punk, Riot Grrrl*

2:00am-4:00am

**KayVee & A.Shock**

*The Living Dead at Davis*

And I Shall Call You Steve.

*Psychoglam*

4:00am-6:00am

**DJ Foxworthy**

*Destroy All Monsters*

Let DJ Foxworthy and your favorite Japanese behemoth take you on a late-night musical voyage, filled with lights, sounds, and fun for monsters of all sizes.

*Alternative, Eclectic*

6:00am-8:00am

**Bobby H & Dr. Kwame**

*Songs of Praise Gospel Program*

Contemporary gospel music and short sermons about the word of God.

*Gospel*

8:00am-10:00am

**Bernard Benson**

*In Focus/ Perspective*

Religious talk show whose theme is to solve problems of students and the community in light of scripture/perspective

Christian music, Christian Rap/Hip Hop/Gospel/Country/Western Christian, etc.

*Christian Rap/Hip Hop, Christian Gospel, All Christian Genre, Gospel, Rock Christian*

10:00am-1:00pm

**Gary B. Goode**

*Island Radio Cafe*

New releases in Reggae, Celtic, Latino/a & Hawaiian + Surprises

*Reggae, Celtic, Latino/a, Ska, Hawaiian*

-Alternates With-

**Mindy**

*Cross-Cultural Currents*

Reggae and African Music.

*International, Reggae*

1:00pm-3:00pm

**Papa Wheelie**

*Radio Wadada*

A conscious reggae session featuring reggae (old and new) dub and dancehall.

*Reggae*

3:00pm-6:00pm

**Justin Desmangles**

*New Day Jazz*

Interviews with authors of contemporary American literature.

*Classical, Jazz, Blues, Experimental, Poetry & Literature*

6:00pm-8:00pm

TBA

8:00-10:00pm

**JD Esquire & BJ & Mario**

*Front Porch Blues Show*

Blues for the down home blues lover. You'll hear the great legends and lesser known artists who formed the roots of this indigenous American music. This show is a medley of many styles of blues, both acoustic and electric, traditional and contemporary, local to international.

*Blues*

10:00pm-12:00am

**Tim Matranga**

*Kicksville 29B.C.*

Garage,psychedelia, 50's, 60's, R+B, Soul, Funk, all the best, all the time

*60's/Rock/Soul/Psych/Private*

## Monday

12:00am-4:00am

**Ophelia Necro**

*The Suicide Watch*

A Creepy radio show with songs about the macabre, murder ballads and songs by suicidal artists also featuring an old time radio show that will give you nightmares.

*Post Punk, Etc.*

4:00am-6:00am

**Anonymouse & RITUALZ**

*Cobalt Ocean*

Taking a dip into the dark realm.

*Eclectic*

6:00am-8:00am

**Master Baker & Nikita**

*Loud Noise*

Hit me with music.

*Eclectic*

8:00am-8:30am

**Aljazeera English News**

8:30am-9:30am

TBA

9:30am-12:00pm

**DJ TeKniQ**

*SAY IT LOUD!*

*Hip-Hop, R&B, Jazz, Instrumentals, Oldies*

12:00pm-1:00pm

*Democracy Now: The War & Peace Report*

1:00-2:30pm

**Dr. Freon & Captain**

*Mandrake*

*Cooking With Sound*

Recipe for Cooking with Sound: Add 1.5 oz of electronic dance music to 1.5 oz of forgotten spoken word albums and 1.5 tons of audacity on the rocks and you get one cool cocktail of competition for control of your cochlea.

*Experimental*

2:30-4:30pm

**Captain Cook & Ace**

*On Deck*

Indie Rock/Pop

4:30pm-5:00pm

*Free Speech Radio News*

5:00pm-6:00pm

TBA

6:00pm-8:00pm

**h.g.**

*Waste Management*

Punk and stuff.

*Eclectic*

8:00pm-9:00pm

**Maggie Cat**

*The Cat's Meow*

Summer has a particular sound - one which you will usually hear on the Cat's Meow.

*Pop, Rock, Electronic, Indie*

9:00-10:00pm

**AK**

*Skylab*

*Eclectic*

10:00pm-12:00am

**Lady Kay**

*The Tripflofonic Sounds*

Garage, Pop, Punk, catchy jingles and Rock n' Roll nostalgia.

*Eclectic*

## Tuesday

12:00am-2:00am

**The Color Technic**

*Soulds For Sale*

Revolving around Soul, Jazz, Hip Hop, Blues and everything in between. We mix the older generation with the new.

*Soul, Jazz, Hip Hop, Funk, Blues, International*

2:00am-4:00am

**Deadward**

*Satan's Children*

Eclectic

4:00am-6:00am

**DJ J Kill & Zoopapa**

*Bigfoot Truth Society*

An investigation into the enigmatic figure of Bigfoot, as well as an eclectic mix of music.

*Eclectic*

6:00am-8:00am

TBA

8:00am-8:30pm

*Al Jazeera News Half-Hour*

8:30am-9:30am

TBA

9:30-12:00pm

**DJ Dreamgirl**

*Cassettes and Incense*

Dreamy

*Female, Experimental, Noise, Folk*

12:00pm-1:00pm

*Democracy Now: The War & Peace Report*

1:00pm-2:30pm

**Jaguar Shark**

*Shark Hour*

Stupid pop music.

*Pop, Rock*

2:30pm-4:30pm

**Chris Killimanjaro**

*'lectronic mail*

Playing lofi, pop, psych, synth, proto from a long line: Ben-Post-Chastity-Blues, Ben-Exodus, Ben-Shining Mountain.

*Eclectic*

-ALTERNATES WITH:-

2:30pm-4:30pm

**Todd**

*Hometown Atrocities*

Show centering on rock of sorts: Psych, Indie, Punk, Experimental Rock, Electro, Scenestar, & outdated Pop culture.

*Rock, Pop*

4:30pm-5:00pm

**Free Speech Radio News**

5:00pm-6:00pm

**Fayia**

*Sounds of Africa*

News, current events and music from the continent.

6:00pm-7:00pm

**Mich Pinn**

*KDVS Radio Theatre*

Original Audio Plays

7:00pm-8:00pm

**Aggie Talk**

Aggie Sports and the rest of the sporting world.

*Sports Talk*

8:00pm-9:00pm

**Simi**

*Esotericism and the Occult in the Western World*

The roots of New Age, echoes of the cosmos.

9:00pm-11:00pm

**Mr. Mick Mucus**

*The Chicken Years*

Fun With Sound

*Rock*

## Wednesday

12:00am-2:00am

**Johnald McDonald & Nats**

*Bad Ideas*

Trying to find something good in something that is bad.

*Punk, Rock, New Wave, No Wave*

2:00am-4:00am

**Split P**

*140 Beats Per Minute*

Beatmixed Dance Music

*Dubstep*

4:00am-6:00am

**Da Mina Lena & Meerkat**

*Music Miners*

Digging for old and new musical gems from around the world and Korean independent music.

*Eclectic, Rock, Soul, Indie, Korean Music and R&B*

6:00am-8:00am

**Elysian & Weaner**

*Moonwalk With Us*

Foreign, varies by week.

*Pop, Rock, Indie, Eclectic*

8:00am-8:30am

*Al Jazeera News Half-Hour*

12:00am-2:00am

**Johnald McDonald & Nats**

*Bad Ideas*

Trying to find something good in something that is bad.

*Punk, Rock, New Wave, No Wave*

2:00am-4:00am

**Split P**

*140 Beats Per Minute*

Beatmixed Dance Music

*Dubstep*

8:30am-9:30am

**Phillip Wister MFT & Dr.**

**Art Magana**

*Psychnation*

Detailing and discussing major issues in the sciences. From solar systems to microcosms, hearing both cutting edge and controversial topics brought to an accessible level.

9:30-12:00pm

**Inky Moot & DJ New Twist**

*No Bluffin*

I like checking out what different bands are on certain labels (ex. 4AD, Subpop, Matador, etc.)

*80's, Indie, Rock, Goth, Industrial, Blues, Roots, Old Timey*

-ALTERNATES WITH-

9:30am-12:00pm

**Aextro Lynx**

*Syndicate 8*

litigAte Mind's Magistrate

annihilAte the egoic stAte

Percolate & aSSimilate

delineate abstRact fate

12:00pm-1:00pm

*Democracy Now: The War & Peace Report*

1:00pm-2:30pm

**Dr. Kelp**

*mahou shoujo*

A magical girl playing all sorts of Japanese tunes.

*Fantastical & Phantasmagorical*

2:30pm-4:30pm

**DJ Tangosaurus Rex**

*Cool & Deadly*

Keepin' the old-school vibes of

Reggae alive. Rocksteady, Ska,

Lover's Rock, Dub, Dancehall,

Rub-a-Dub, Digi, and Roots all

around.

*Reggae*

4:30pm-5:00pm

*Free Speech Radio News*

5:00pm-6:00pm

**Dr. Andy**

*Dr. Andy's Poetry &*

*Technology Hour*

Talk about Poetry & Technology with frequent guests.



<p>6:00pm-7:00pm  <b>Crimewave</b>  <i>Technicolor Glass</i>  Like a rainbow made of deathrays.  <i>Alternative, Electronic, Folk, Hardcore/Punk</i></p> <p>7:00pm-8:00pm  <b>Clementine</b>  <i>Day In, Daze Out</i>  Feelings and stuff marked by Twee douchery.  <i>Eclectic</i></p> <p>8:00pm-10:00pm  <b>Miss Dot</b>  <i>Dense Mentality in General</i>  Self deprecation and music admiration.  <i>Punk Fuzz, Hard, Fast, Etc.</i></p> <p>10:00pm-12:00pm  <b>Mr. Frankly</b>  <i>Air Wave Pollution</i>  <i>Eclectic</i></p> <p><b>Thursday</b>  12:00pm-2:00am  <b>Malefactor</b>  <i>Unspeakable Cults</i>  An ineffable journey into the macabre, featuring death metal, black metal, traditional, progressive and more.  <i>Metal, Ambient, Spoken Word</i></p> <p>2:00am-4:00am  <b>DJ Dude</b>  <i>The Comedy Showgase 'N' Stuff</i>  Local &amp; national stand up comedy mixed with music that I like (Eclectic).  <i>Eclectica</i></p> <p>4:00am-6:00am  <b>Mister Apologies</b>  <i>USS Ghost Ship</i>  Play hip hop and other grooves, with a melodic feel experimenting with soft jazz sounds.  <i>Reggae, Electronic, Jazz, Rock, Hip-hop</i></p> <p>6:00am-8:00am  <b>tba</b></p> <p>8:00am-8:30am  <i>Al Jazeera News Half-Hour</i></p> <p>8:30am-9:30am  <b>tba</b></p> <p>9:30am-12:00pm  <b>California</b>  <i>Sovereignty Sound</i>  KDVS currents &amp; Native America calling from 10-11am.  <i>Currents</i></p> <p>12:00pm-1:00pm  <i>Democracy Now: The War &amp; Peace Report</i></p> <p>1:00pm-2:30pm  <b>tba</b></p>	<p>2:30pm-4:30pm  <b>Schrodonger's Hat</b>  <i>Oculus, Totunda, Ibn Battuta</i>  An audible adventure through sonic architecture.  <i>Post-Roman tone poem</i>  -ALTERNATES WITH-  2:30pm-4:30pm  <b>Goat-Man</b>  <i>Fever Dreams</i>  Cutting edge musical treasures, time-travel across genres and through the decades.  <i>Eclectic, Indie, Electronic, Funk, Downtempo, New Wave, Alt-Rock</i></p> <p>4:30pm-5:00pm  <i>Free Speech Radio News</i></p> <p>8:00am-8:30am  <i>Al Jazeera News Half-Hour</i></p> <p>8:30am-9:30am  <b>tba</b></p> <p>9:30am-12:00pm  <b>California</b>  <i>Sovereignty Sound</i>  KDVS currents &amp; Native America calling from 10-11am.  <i>Currents</i></p> <p>5:00pm-6:00pm  <b>Douglas Everett</b>  <i>Radio Parallax</i>  Detailing and discussing major issues in the sciences. From solar systems to microcosms, hearing both cutting edge and controversial topics brought to an accessible level.</p> <p>6:00pm-8:00pm  <b>Callisto &amp; Cosmonaut</b>  <i>Sounds From Space</i>  Out of this world.  <i>Guitars</i></p> <p>8:00pm-10:00pm  <b>DJ Tru Dat &amp; Elfboi</b>  <i>Right Meow!</i>  It's hip!  <i>Indie, Funk, Folk, DANCE</i></p> <p>10:00pm-11:00pm  <b>Anne Halo</b>  <i>A Means To An End</i>  I put my trust in you.  <i>Post-Punk, Rock, Darkwave, Krautrock, Psych, No Wave, Surf, Art Punk, Shoegaze</i></p> <p>11:00pm-12:00pm  <b>Fenris &amp; Anthony</b>  <i>Live in Studio A</i>  Live in Studio Performance from local and touring artists.  <i>Live</i></p> <p><b>Friday</b>  12:00am-2:00am  <b>Luke ScratchRocker The Beat Cleaver</b>  <i>Hip Hop Headroom</i>  Hip Hop interviews, performances, music, history, and our own KDVS News Dept. along with the eclectic musical stylings of Champ.  <i>Hip Hop</i></p>	<p>-ALTERNATES WITH-  12:00am-2:00am  <b>Robin Redbeast</b>  <i>He hates music, he loves noise.</i>  That's your last warning. It does not need to be that loud. That is your last warning, okay? I'M VERY SERIOUS. You're being stupid. I can guarantee you're going to do this again, so use your brain and think!  <i>Skunch, Not-Music, Rock, golden oldies.</i></p> <p>2:00am-4:00am  <b>Reem &amp; DJ Serene</b>  <i>Mapped</i>  A different country each week, a new world of music.  <i>World/foreign (Eclectic)</i></p> <p>4:00am-6:00am  <b>Redwood &amp; Willow</b>  <i>Wanderlust</i>  Wandering through the music jungle for the sake of wandering.  <i>Rock, Electronic, Blues, Jazz, Pop, Modern Comp</i></p> <p>6:00am-8:00am  <b>Elly Stain</b>  <i>Milk &amp; Money</i>  Blues inspired everything.  <i>Blues, Rock, Soul, Hip Hop, Jazz, Eclectic.</i></p> <p>8:00am-8:30am  <i>Al Jazeera News Half-Hour</i></p> <p>8:30am-9:00am  <i>Anarchist Handbook</i>  Political issues framed from the anarchist perspective.</p> <p>9:00am-9:30am  <b>TBA</b></p> <p>9:30am-12:00pm  <b>Pumpkin Spicy &amp; Little Soybean</b>  Future Astrocat Soundsystem  <i>Est in Unicornium Confidimus</i>  Eclectic</p> <p>12:00pm-1:00pm  <i>Democracy Now: The War &amp; Peace Report</i></p> <p>1:00pm-2:30pm  <b>Auxiliary</b>  <i>Buffet of Breaks</i>  Buffet (n): a violent shock or concussion.  <i>Breaks</i></p> <p>2:30pm-4:30pm  <b>Flower Vato</b>  <i>Tripping with the Flower Vato</i>  <i>International, Eclectic</i></p> <p>4:30pm-5:00pm  <b>Champ</b>  <i>A Face For Radio / KDVS News Broadcast</i>  A platform for broadcasts from our own KDVS News Dept. along with the eclectic musical stylings of Champ.  <i>News, Indie, Shoegaze, International</i></p>	<p>5:00pm-6:00pm  Richard Estes  <i>Speaking in Tongues</i>  Social commentary and interviews with people directly involved in struggles related to anti-imperialism, civil rights, the environment and the workplace, with an emphasis upon anti-authoritarian practice.</p> <p>6:00pm-8:00pm  <b>Sean</b>  <i>It's All One Song</i>  <i>Rock, Pop, Folk</i></p> <p>8:00pm-10:00pm  <b>Loren</b>  <i>Sounds Like Work</i>  Out Sounds &amp; Cerebral Nonsense with Rockin' Pop Moves.  <i>Psych, Drone, Rock, Electronic, Experimental</i>  -ALTERNATES WITH-  8:00pm-10:00pm  <b>Calamity Janie</b>  <i>Revenge of the Handlebar Moustache</i>  Music to Rock Your Socks off - Yee Haw!  <i>Rock, Punk, Indie</i></p> <p><b>Friday</b>  12:00am-2:00am  <b>Blasphemur</b>  <i>Raise the Dead</i>  Black, Death, Pagen, Viking, Grindcore and Ambient Horror.  <i>Metal</i></p> <p>2:00am-4:00am  <b>Polluter</b>  <i>Beyond the Stench of Death</i>  Music that is hard, loud and obnoxious with homages to the masters.  <i>Guitars</i></p> <p>4:00am-6:00am  <b>DJ Knight</b>  <i>Live From The Underground (Groovyhaze)</i>  Hottest underground hip-hop music from coast to coast.  <i>Hip-Hop, Underground Rap, Rap</i></p> <p>6:00am-9:00am  <b>Big Dave</b>  <i>Buried Alive in the Blues</i>  What better way to start your weekend? Listen to blues from everywhere - new and old, national and international.  <i>Jazz, Rock, Blues</i></p> <p>9:00am-12:00pm  <b>Robyne Fawx &amp; Bill Wagman</b>  <i>Saturday Morning Folk Show</i>  Traditional &amp; Contemporary Folk &amp; Acoustic Music, including Old Time, Celtic, Bluegrass &amp; Americana.  <i>Folk</i></p>	<p>12:00pm-2:00pm  <b>DJ Markuss &amp; The D. Elkan</b>  <i>The Prog Rock Palace</i>  Progressive rock and jazz, from the 60's to the present, from all over the world.  <i>Progressive rock and jazz</i></p> <p>2:00pm-4:00pm  <b>Ed</b>  <i>Cactus Corners</i>  Euphony and Cacophony: Contemporary Classical Music, Modern Composition, Opera.  Contact cactuscornerskdvs@gmail.com.  <i>Classical, Avant-Garde</i>  -ALTERNATES WITH-  2:00pm-4:00pm  <b>Cafecito</b>  <i>Junk Food</i>  Easy Listening</p> <p>4:00pm-7:00pm  <b>Gil Medovoy</b>  <i>Crossing Continents</i>  International.  <i>World/International</i>  -ALTERNATES WITH-  4:00pm-7:00pm  <b>Alexandros</b>  <i>Hematic Serphent</i>  fire caught in the chamber of existence, ember awareness &amp; phoenix persistence, full fledged flame.  <i>International</i></p> <p>7:00pm-9:00pm  <b>Jefferey</b>  <i>Today's Aberration</i>  <i>Tomorrow's Fashion</i>  A fanciful multigenre journey through the newest arrivals to the KDVS library.  <i>Eclectic</i>  -ALTERNATES WITH-  7:00pm-9:00pm  <b>Anne Halo</b>  <i>Noise Loves Audio</i>  Adventures in sound: new releases, sneak peeks, record label/band/artist showcases, spoken word, poetry, &amp; sound collage.  <i>Eclectic.</i></p> <p>9:00pm-11:00pm  <b>David D. Young</b>  <i>Upper Realm Shrieks: Music &amp; Words</i>  A continuously evolving show of all types of music from all recorded music history.  <i>Bluegrass, Spoken Word, Blues, Jazz, Rock</i></p> <p>11:00pm-12:00am  <b>M.Riots</b>  <i>Joe Frank</i>  Joe Frank's audio collages <a href="http://www.joe frank.com">http://www.joe frank.com</a></p>
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## MUMMY YOU'RE NOT WATCHING ME!!

**BAND: CLEANERS FROM VENUS**  
**ALBUM: MIDNIGHT CLEANERS**

Review by: BJ Nats

The story of the Cleaners From Venus lies somewhere on a dusty, neglected page of pop music history. Recently, however, the people at Captured Tracks and Burger Records have sought out the extensive material of the obscure, lo-fi pop sounds that were originally self-released and distributed by the band's brains, Martin Newell. Newell's career is a tribulation of a talented songwriter and musician who consistently fought with, and was constantly rejected by the big music industry heavy weights. Stuck in shitty restaurant and gardening jobs throughout the 1970's and 80's, Newell worked with the cheap equipment that he had in order to create some of the most pure and honest pop jingles that should have made him a similar stature as David Bowie. He and his drummer, Lol Elliot, toured Europe in front of thousands of fans as well as putting out what music that they could with cheap cassette tapes and their home Portastudio. Yet, they were never given a chance to reap the full benefits as salary rock stars.

Prior to this years resurgence of most of the Cleaners' material, only old hand-made and edited cassette tapes had been released. Rarely was the same album consistent in song lineups, and the lo-fi records are so fuzzy that it is frustrating to not be able to hear the great song that lies beneath the static. This year, Captured Tracks has released three re-mastered albums on vinyl, CD, and cassette tape that include:

*Blown Away Your Troubles* (1981)

*On Any Normal Monday* (April 1982)

and *Midnight Cleaners* (December 1982). Burger Records has released a 5 cassette bundle pack that also includes *Midnight Cleaners*,

*In The Golden Autumn*

*Under Wartime Conditions*

*Living With Victoria Grey*

and *Number Thirteen* (the bundles, last time I checked their website, are out of stock). All of these albums are great and include a range of style and sound that Newell has conducted with piano harmonies, twangy new-wave guitar riffs that can stay in your head for days, all on top of soft and elegant drum machine beats.

While I have not had the chance to listen to most of the tapes that Burger Records has put out, I have had the chance to listen to all of the vinyl re-issues put out by Captured Tracks. Out of all of them, *Midnight Cleaners* is the most consistent in song style and poppy-hits, creating a full and well-rounded album. The album starts off on the "Pop Side," with "This Rainy Decade," a creepy, but up-beat instrumental synth track with slow space-age guitar strums that lead you straight into a solid track called "Time in Vain." This is much more of a pop song, yet is an emotional story about two friends on the brink of ending their relationship. "Corridor of Dreams" is probably my favorite track on the entire album, which is introduced by the most sensual sounding saxophone solo and an upbeat guitar pop.

Seriously though, that saxophone gives me some chills everytime. But as up-beat and sensual as "Corridor of Dreams" may sound,

the lyrics reveal Newell's built up frustration with the music industry and aspiration to be a famous and respected musician.

A pop album would not be complete without some kind of ballad, in which "Bluenhoe Belts" does its justice for *Midnight Cleaners*, complete with a dramatic piano track, wedding bell sounds, dreamy "aahhhss" and light and fluffy guitar riffs with lyrics that romanticize the town of Bluenhoe. Lastly, "Factory Boy" reveals some of Newell's punk influence with a heavy bass line, hard rockin guitar notes and angry vocals that describe the shittiness of working in England's industrial factories- coming home covered in soot, working overtime, and the consternation of being a young adult.



After years of many rejections, I think that these reissues have finally paid off the Cleaners from Venus hard work, and Newell has earned the respect and notoriety he deserves as a great musician and song writer. These reissues have been some of my favorite releases of 2012 and I highly recommend them for those who are attracted to pure and obscure pop music

for more information:  
[www.capturedtracks.com](http://www.capturedtracks.com)  
[www.burgerrecords.com](http://www.burgerrecords.com)





**Band: Hot & Cold**  
**Album: Border Area**

review-y: DJ Nats

Dualities are often paired together because they are similar, or because they are contradictory to one another. Ultimately, the two are matched in order to define one another.

Simon and Josh Frank are brothers and together they are the



band Hot & Cold. One plays a heavy, droned-out bass groove while the other lays down simple and distorted drum machine beats and synth solos. They go together, because, well obviously they are brothers. And the music that they make meshes together similar genres including punk rock, no wave, and electronica on their 2012 LP, "Border Area," out now on the label Moniker. While their monotonous tones and repetitive drum beats have an obvious kraut-rock and post-punk sound, there is ultimately something very groovy vibe to their songs, especially the opener track, "Out of the grey," in which a rolling bass line barges on in and straight into a distorted organ that sounds like it could've been in a Sonics song. "Sister Told me" appears halfway through the

album, which rocks ghostly synth solos that weave in and around a punk ass beat with slightly blown-out vocals that build into a very stern shriek, "my sister told me about you," that mimic Can's Malcolm Mooney. The last song on the album, "Conclusion/Introduction" does not necessarily complete the album, but complies to a(n) either/(n) or scenario to the band. Sure, this is literally the last song on the album, but it could also be the introduction to something else. Maybe the next album? Maybe another project by the brothers? Either way, the Frank brother's duo has created an incredibly clever, abstract, and all around sick-sounding record that is neither rock, nor pop, nor punk, nor goth, but is music that combines and contradicts all of these genres in order to represent and define themselves.

[www.moniker-records.com](http://www.moniker-records.com)



# THE NATIVE

by Lien Bao Do

*The Santa Cruz duo, The Native Sibling, have created quite a name for themselves in the California folk scene. These siblings have won a music video contest, played all around California, created buzz in the local newspapers, produced beautiful videos, and put out a single called "Follow Trees". Not to mention all before coming out with a debut EP. I recently caught up with the band to discuss influences, future plans, and how it is being in a band with a sibling.*

**Introduce yourselves however you like:**

The Native Sibling is comprised of Ryan and (myself) Kaylee Williams. We both grew up in Santa Cruz, however for the past few years Ryan has been down in Santa Monica and I have been studying hydrology at UC Davis. We have always played music, but had never considered playing music together until around a year ago. I was studying in Ireland and Ryan came to visit. While in a pub with some friends we had the chance to sing a few tunes and it sparked the idea to start writing and performing together. Ryan has been in many hardcore and alternative rock bands and I studied classical piano for fourteen years, so our worlds never had the chance to interweave until then. In the last few years, we have both formed a separate and now joined passion for folk music

**As siblings, does it make it harder to work together? or easier?**

Being siblings makes working and writing a unique process. There are the positives of understanding one another and being comfortable. We can both be honest with lyrics and parts to make the music the overall best. As with any sibling relationship, there is a decent amount of heckling that occurs, but more in good humor than anything else. It's a treat to get and combine family and music together. Two of our favorite things in one.

**Explain the writing process (who writes what? personal songs? what are they about?)**

We both write and there is, of course, no set formula. Typically, one of us will have an idea or bits of a song. We will show it to the other and then work and rehearse it together until we get something we are pleased with. Writing is a balanced and collaborative effort. Content usually will come from personal experiences, conversations, or inspiration from stories and other artists.

**For the video, how was the idea curated? How did you guys create such a strong bond between the video and the music?**





# SIBLING

An interview with  
the 2012 Make-  
shift Music Video

lofty and we felt that many moving and wandering shots would encapsulate the aesthetic of the music. Our good friend, Aaron Miyashita, shot and produced the video and also contributed many of his own artistic elements. After many hours shooting at different locations and editing we were very proud of the end result.



## What do you hope to achieve through your music?

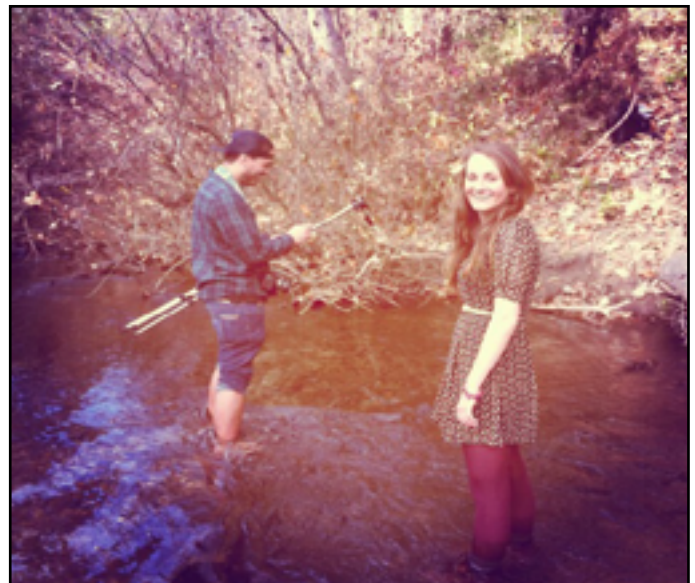
We hope to keep progressing with recording and playing shows to better develop our live performance. As with most things, we see this project as a journey that we will be doing for the rest of our lives. That's one of the things about making music with family, they will always be around to sing with.

## Influences?

The first that come to mind are Brandi Carille, Delta Spirit, Augustana, Neil Young, and The Civil Wars.

## Are you playing any shows in the near future? How do people contact you?

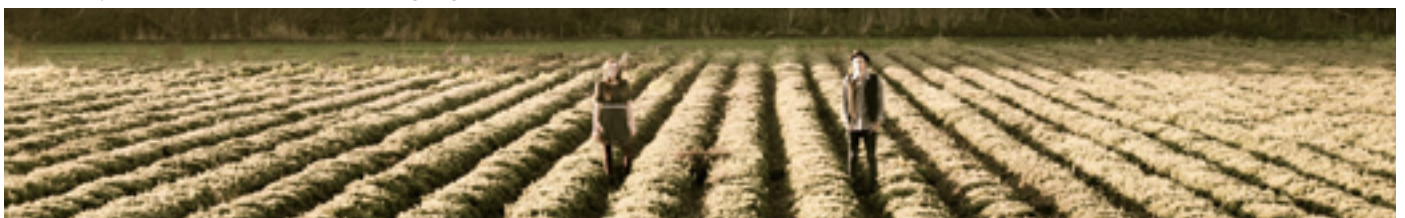
We are currently planning a West Coast tour for the first two weeks of November. Shows are TBA, but all news and contact information is available from our Facebook page or by email: [TheNativeSibling@gmail.com](mailto:TheNativeSibling@gmail.com).



*You can find the pictures above, as well as more information on The Native Sibling Facebook and Tumblr. These can be found at:*

*<http://www.facebook.com/TheNativeSibling> and*

*<http://thenativesibling.tumblr.com/>*



# KING TUFF

By Phil Mann

*I interviewed King Tuff at his show in Sacramento. I had big plans to get really drunk and interview King Tuff (Kyle) in an alley sharing tall cans. I showed up to the show late and was very sober. Instead, we did the interview in his backstage room with a bunch of people watching (INCLUDING KDVS DJ AND ALL AROUND RAD DUDE, SIMI) while I nervously drank a Bud Light. Whatever reservations and jealousy people have about King Tuff's success should really be thrown out. He comes across as a really humble down to earth dude who is having a really good time playing and making music and it definitely shows. I personally really liked his newest album on Sub Pop and of course his first album is a classic too. His work in the bands Witch and Happy Birthday is equally good! The show was great and everyone was drunk enough to have fun during King Tuff's set. Worth noting: during the show, Lee, one of the guys who runs Burger Records was thrown out of the "club" by security for crowd surfing. He was let back in shortly after. Anyways, ENJOY THIS AWKWARD INTERVIEW!*

Phil: So, I saw a photo of you wearing a Crass shirt and I feel like you've talked about in the past that you have a serious punk background. You know, like you've been into that for a while and no one talks about that. So where has that been an influence in the kind of music you've been making and sort of like how you do touring or how you just do music in general?

Kyle: I mean that's just kinda the music I've always been into. I mean, that's the first music I really fell in love with so it's just kind of always there.

Phil: Are there any bands you really like from that?

Kyle: I like a lot of the stuff I was really into as a teenager. Stuff from Boston, like the Boston Punk Scene.

Phil: SSD and all that?

Kyle: Yeah the old school shit but stuff going on at the time, like The Unseen. I like A Global Threat and Sam Black Church.

Phil: Like the 90's street punk thing?

Kyle: Yeah, late 90's Boston Street Punk. I used to go to shows at this place called The Rat, which was legendary.

Phil: Yeah, I heard of that place. Is it all close together being from the East Coast and where you are from?

Kyle: Yeah Boston is not that big of a city. I mean it's close to Vermont where I'm from so we would drive to Boston. My dad would take us to shows in Boston.

Phil: Yeah, that's cool. So when you started playing music, did you start out doing harder stuff or softer stuff? You

say that this King Tuff has been the pop songs you want to write but it's all rock and roll. Has it always been that way? Do you have a lot of recordings at home?

Kyle: Yeah, the early stuff was punk. But then I started writing songs that became more like, I don't know.





Just less like when I first started doing home recordings. They were more like pop songs but I've gone through a lot of .... phases.

Phil: Where do you draw inspiration from for the more melodic stuff?

Kyle: Magic Jake

Phil: Where do you draw your inspiration from then Magic Jake?

Magic Jake: From Kyle.

EVERYONE LAUGHS

Phil: So, I saw you do art stuff. You do oil painting. You don't ever talk about that. Do you consider it something worth talking about?

Kyle: Well, It's something I don't really get enough time to do. Like I don't get to do it as much as I want to do it. I don't really know what to say about it. It's just a natural thing for me to do. I can do it and it's relaxing. It's not stressful like music.

Phil: I was talking to someone recently who does painting as well and is also in a band. It's two separate things for him. He like paints and that's like his main thing but he did a show at Simi's house and we're all crowd surfing and going wild and that doesn't really happen in painting. So did you start off with painting? With music? Or did it just converge?

Kyle: I mean I crowd surf when I paint.

Phil: I've seen that at shows. I saw a hardcore show where there was a guy in the corner frantically painting.

Kyle: I mean I've always like drawn and made art ever since I was a little kid. It's just something I've always done. Was that the question?

Magic Jake: I think he asked what your favorite ice cream flavor was?

Kyle: Mint Chocolate Chip, DUUHHH. I also love Friendly's Watermelon Roll.

Phil: I don't know what that is.

Kyle: You guys don't have Friendly's out here. I always forget. Do you know what Friendly's is? It's like a family restaurant. It's kinda diner style. But they have their own brand of ice cream. They make this thing every summer called Watermelon Roll. Have any of you ever had that?

Everyone: No....

Kyle: It looks like a watermelon sliced in half and it's watermelon flavored sherbet with chocolate chips in it for seeds and the rine is like lemon sherbet. IT IS SO FUCKING GOOD. It is destructively good.

Phil: Well now we have a recipe in the interview. King Tuff's Recipes.

Kyle: Stolen from Friendly's.

Phil: We'll edit that out. So let's just ask random questions. If you weren't touring and having fun with music, what would you see yourself doing?

Kyle: Me and Jake would have a beach house.

Phil: Can you get like houses, I think of beach houses as being like a house on stilts. Can you get that there?

Kyle: We'd have to go up the coast a little bit like Malibu or Topanga. Cos we're high rollers.

Magic Jake: We'd be working on a pilot.

Kyle: We moved to LA, we're writing a screen play.

Phil: That's the reason why you moved?

Kyle: Yeah.

Phil: If you were to make a screen play, where would you draw the inspiration? I used to live in a punk house and I always wanted to make a sitcom about my punk house. So what would you make your screen play about?

Kyle: It's really secret. I can't talk about.

Magic Jake: Contractually.

Kyle: Have you ever seen that book "Punk House"? Our friend Abby made a book and she's here with us. She went around the country and took photos of punk houses.

Phil: No. What year was it made?

Kyle: A few years ago? Like 2008?

Phil: Oh OK. Is The Audacity backing you guys?

Kyle: Him and the drummer.

Phil: You guys just put out a new album right?

Kyle: IT ROCKS.

Phil: I saw Burger Records posted a little video.

Mr. California: We'll be touring a lot soon.

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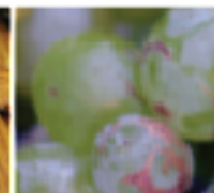
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# KDVS TOP 90.3: FALL 2012

1. The Archives - "The Archives" (ESL)
2. Mac DeMarco - "Rock And Roll Night Club" (Captured Tracks)
3. Cobwebbs - "Look Out" (Anti Fade)
4. Ty Segall - "Slaughterhouse" (In The Red Records)
5. Crash Normal - "Your Body Got A Land" (Kill Shaman)
6. Prophecy - "Break Loose" (Tads Records)
7. XYX - "Teatro Negro" (Monofonus Press)
8. Plateaus - "Do It For You" (HoZac)
9. Slugabed - "Time Team" (Ninja Tune)
10. Rayon Beach - "This Looks Serious" (HoZac)
11. Rat Columns - "Sceptre Hole" (Smart Guy)
12. Deep Time - "Deep Time" (Hardly Art)
13. Mayer Hawthorne - "how do you do" (Universal Republic)
14. Bamu Express - "Awful Earlies" (Self Released)
15. King Tuff - "King Tuff" (Sub Pop)
16. Love Collector - "Human Bodies EP" (CQ Records)
17. Bill Baird - "Career" (Self Released)
18. Foxygen - "Take The Kids Off Broadway" (Jagjaguwar)
19. Ariel Pink's Haunted Graffiti - "Mature Themes" (4AD)
20. R.L. Crutchfield's Dark Day - "Exterminating Angel" (Dark Entries)
21. Chromatics - "Kill For Love" (Italians Do It Better)
22. Minenwerfer - "Nihilistischen" (Christian Annihilation)
23. Grass Widow - "Internal Logic" (HLR Records)
24. Broken Water - "Tempest" (Hardly Art)
25. Glen Washington - "Masterpiece" (Zion High)
26. Black Tambourine - "OneTwoThreeFour" (Slumberland)
27. Cleaners From Venus - "Midnight Cleaners" (Captured Tracks)
28. Allo Darlin' - "Europe" (Slumberland)
29. Sad Horse - "Purple On Purple Makes Purple" (Water Wing)
30. E.T. Habit - "Venomous" (HoZac)
31. Jimmy Cliff - "Rebirth" (Sunpower/UME)
32. Cleaners From Venus - "Blow Away Your Troubles" (Captured Tracks)
33. Bad Indians - "Sun People" (Urinal Cake)
34. Bambu Station - "Children of Exodus" (Griotlife)
35. The Features - "Floozie Of The Neighborhood 7" (Last Laugh)
36. The Penetrators - "Teenage Lifestyle" (Windian Records)
37. Teledetente 666 - "Les Rats b/w Panne Sexe" (Sweet Rot)
38. Lake - "Gravel" (K Records)
39. Mad Scene - "Blip" (Siltbreeze)
40. Take - "Only Mountain The Remixes" (Alpha Pup)
41. Mordecai - "Waste" (Wantage USA)
42. Mr. Vegas - "Sweet Jamaica" (My Music)
43. Living Eyes - "Ways To Make A Living" (Anti Fade)
44. Art Museums - "Dancing With A Hole In Your Heart" (Slumberland)
45. Various Artists - "Personal Space: Electronic Soul 1974-1984" (Chocolate Industries)
46. Testament - "Dark Roots of Earth" (Nuclear Blast)
47. Bizarros - "Complete Collection 1976-1980" (Windian Records)
48. The Intelligence - "Everybody's Got It Easy But Me" (In The Red Records)
49. Far-Out Fangtooth - "Thorns" (HoZac)
50. The Normals - "So Bad So Bad" (Last Laugh)
51. Druid Perfume - "Druid Perfume" (Urinal Cake)
52. Spray Paint - "Spock Fingers/Pink Pus" (SS Records)
53. X Ray Pop - "The Dream Machine" (Dark Entries)
54. Ken & Bob - "Escape To Jazz Island" (Grass Skirt)
55. Pangea - "Living Dummy" (olFactory/Burger)
56. Cuffs - "Private View b/w Y.C.C.T." (Ride the Snake)
57. Tav Falco and the Panther Burns - "She's the One to Blame 7"" (Mighty Mouth Music)
58. La Corde - "Unmarked Doors b/w Virus" (Resurrection Records)
59. Digitalism - "Dj-Kicks" (K7)
60. Culture Kids - "Self-titled" (Make a Mess)
61. The Hussy - "Stab Me 7"" (Eradicator)
62. Call Of The Wild - "The Call 7"" (JKSHK)
63. The Nubs - "I Don't Need You" (Last Laugh)
64. John Maus - "A Collection of Rarities and Previously Unreleased Material" (Ribbon Music)
65. Running - "Asshole Savant" (Captcha)
66. Shauna - "Officially" (Muzik House)
67. TV Ghost - "Phantasm b/w Panic Area" (Sweet Rot)
68. Magnetix - "Brain Out" (Slovenly)
69. Wally & Polei - "Na Mele Me Ke Aloha" (Fat Tuesday)
70. Marduk - "Serpent Sermon" (Century Media)
71. M.O.T.O. - "Bolt!" (Rerun)
72. Pink Reason - "Negative Guest List Jukebox Single" (Disordered Records)
73. Timmy's Organism - "Raw Sewage Roq" (In The Red Records)
74. Happy Birthday - "Shampoo" (Sub Pop)
75. The Spy From Cairo - "Arabadub" (Wonderwheel)
76. The Dicks - "Hate The Police" (1-2-3-4 GO!)
77. Patrick Landeza - "Kama'alua" (Addison Street Records)
78. Chook Race - "Medicine 7"" (Self Released)
79. Martyr Privates - "Bless b/w Native Son" (Bon Voyage)
80. Simian Mobile Disco - "Unpatterns" (Wichita)
81. Bobb And The Kids (Bobb Trimble) - "Take Me Home Vienna 7"" (Mighty Mouth Music)
82. K-Holes - "Dismania" (Hardly Art)
83. The French Inhales/Bottle Service - "Split 7"" (CQ Records)
84. Rosenkopf - "Rosenkopf" (Wierd)
85. Can - "The Lost Tapes Sampler" (Spoon/Mute)
86. V/A - "Listen to the Music" (Pressure Sounds)
87. Sonny and the Sunsets - "Longtime Companion" (Polyvinyl)
88. Spencey Dude & the Doodles - "Night Problems" (California Clap)
89. Mallory Williams - "Reggae Keys" (Upstairs Music)
90. Clinton Fearon - "Heart and Soul" (Chapter Two)
- 90.3. Sandy Bull - "Sandy Bull & the Rhythm Ace / Live 1976" (Galactic Zoo/Drag City)



# EVENTS:

In the Sacramento, Davis, and  
Northern California Area

**10/3:** The Helio Sequence, Slowdance | **The Townhouse Lounge**

**10/5:** Shark Toys, Baus, Monster Treasure, Armando Rivera | **1604 Pole Line, Davis**

**10/5:** Norcal Noise Fest 15 | **Luna's Cafe 1414**

**10/6:** Crazy Eyes, Drive-Thru Mystics | **The Cave**

**10/7:** Instagon, Lords Of Outland, C.J. Borosque, Urostache, Mucky The Ducky, Moe Staiano, Art Lessing, Key West | **Bows And Arrows**

**10/7:** Mount Eerie, B I O S E X U A L, Bouquet | **The Cozmic Café**

**10/14:** Dreamsalon, G. Green, God Sex | **Townhouse**

**10/17:** Starfucker/STRFKR, Onuinu | **Harlows**

**10/19:** Little Wings, Aaron Ross, Matt Bauer, Garrett Pierce, Moore Bros | **Haven Underground**

**10/20:** Charles Albright, Killdevil, Mad Judy, The Magic Bullet | **Casa De Chaos**

**10/25:** Autumn Sky, Alyssa Cox & The Flatland Band, Chelsea Hughes, Xochit | **The Cave**

**10/28:** Second To Last, On My Honor, Above The Underground | **The Cave**

**11/7:** Jeans Wilder, Trans Destiny, Monster Treasure | **Luigis Fun Garden**

**11/25:** Uzi Rash, G. Green, Screature | **13th & E House**

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